

TEXAS EARLY MUSIC PROJECT

DANIEL JOHNSON, ARTISTIC DIRECTOR

Dutch Treat: The Golden Age in the Netherlands

PROGRAMMA

THE NEW YEAR ≈ HET NIEUWE JAAR

Met dezen nieuwen Jaar (Guilielmus Messaus, 1589-1640; *Cantiones natalitiae*, 1629; arr. D. Johnson, 2012)
Jenifer Thyssen, Gitanjali Mathur, & Paul D'Arcy, soloists
With Voices & Instruments

Ave Maria (Nicolas Gombert, c.1495-c.1560)

Choir

Die werelt hielt mi in haer gewout (chant by Suster Bertken, c.1427–1514; arr. D Johnson, 2005, 2013)

Jenifer Thyssen, Gitanjali Mathur, & Jenny Houghton, soloists
With Women Singers & Bass Viols

THE TAVERN ON THE SQUARE IN THE SPRING ≈ DE HERBERG OP HET PLEIN IN HET VOORJAAR

Tsat een cleyn meskin (Jacob Obrecht, c.1453-1505)

Viol Consort

Mijn hert altyt heeft verlangenhen (Pierre de la Rue, c.1460-1518)

Singers

Passe et medio (Tielman Susato, c. 1510 - after 1570; *Dansereye*; Antwerp; 1551)

Viol Consort & Lute

Mijn herteken heeft altyts verlangenhen (Benedictus Ducis, a.k.a. Benedictus Hertoghs, c.1492-1544)

Jenifer Thyssen, soloist, with Viol Concert

Bransle Dit le Bourguignon (Anonymous; *Harmonice Musices Odhecaton*; Venecia, 1501)

Instruments

Laet varen alle fantasie (Ludovicus Episcopus, c.1520-1595)

Singers

TORMENT IN THE SPRING ≈ LEED IN HET VOORJAAR

Nu dobbert mijn Liefje op de Ree (Constantijn Huygens, 1596-1687; arr. D Johnson, 2016)

Cayla Cardiff, soloist

With Meredith Ruduski & Stephanie Prewitt, and Instruments

Miserere mei, Domine (Philippe de Monte, 1521-1603)

Choir

Super flumina Babylonis (Philippe de Monte)

Choir

PAUZE

FROM SUMMER TO FALL & VAN ZOMER TOT NAJAAR

Salve Regina (Jacob Obrecht)

Choir

THE TAVERN ON THE SQUARE IN THE FALL & DE HERBERG OP HET PLEIN IN HET NAJAAR

Ronde I: Pour quoy (Tielman Susato; *Dansereye*; Antwerp; 1551)

Instruments

Ik seg adiu (Ludovicus Episcopus)

Jenny Houghton, soloist, with Viol Consort

Wij comen hier gelopen (Anonymous; *Duytsch musyck boeck*, Petrus Phalesius, 1572; Antwerp)

Viol Consort

Derde Doen Daphne d'over schoone Maeght (Jacob van Eyck, c.1589-1657)

Victor Eijkhout, recorder

Garrula rondinella (Jan Pieterszoon Sweelinck, 1562-1621)

Gitanjali Mathur, soprano & Mary Springfels, treble viol

Galliarde XV: Le tout (Tielman Susato; *Dansereye*; Antwerp; 1551)

Instruments

Als ick u vinde (Hubert Waelrant, 1517 -1595)

Jenifer Thyssen, Stephanie Prewitt, & David Lopez, soloists

With Voices & Instruments

Douleur me bat & tristesse m'affolle (Adrian Willaert, c.1490-1562)

Singers

ADVENT AND CHRISTMAS & ADVENT EN KERSTMIS

O salich Heylich Bethlehem (Guilielmus Messaus; *Cantiones natalitiae*, 1629; divisions by Jacob van Eyck;

arr. D. Johnson, 2012, 2016)

Meredith Ruduski, Jeffrey Jones-Ragona, & Paul D'Arcy, soloists

With Voices & Instruments

Herders hy is geboren (Anonymous, Netherlands; *Cantiones natalitiae*, 1645; arr. D. Johnson, 1999, 2016)

Stephanie Prewitt, Daniel Johnson, Jenifer Thyssen, & David Lopez, soloists

With Voices & Instruments

EINDE

Texas Early Music Project

SPECIAL GUEST: Mary Springfels, *treble viola da gamba*

Elaine Barber, <i>triple harp</i>	Robbie LaBanca, <i>tenor</i>
Cayla Cardiff, <i>soprano</i>	Jane Leggiero, <i>bass viola da gamba</i>
Bruce Colson, <i>vielle & violin</i>	David Lopez, <i>tenor</i>
Tom Crawford, <i>alto</i>	Gitanjali Mathur, <i>soprano</i>
Paul D'Arcy, <i>tenor</i>	Stephanie Prewitt, <i>alto</i>
Victor Eijkhout, <i>recorders</i>	Stephanie Raby, <i>tenor viola da gamba</i>
Rebecca Frazier-Smith, <i>alto</i>	Susan Richter, <i>alto & recorders</i>
Rick Gabrillo, <i>baritone</i>	Jonathan Riemer, <i>tenor</i>
Scott Horton, <i>theorbo & guitar</i>	Meredith Ruduski, <i>soprano</i>
Jenny Houghton, <i>soprano</i>	Thann Scoggin, <i>baritone</i>
Daniel Johnson, <i>tenor</i>	Jenifer Thyssen, <i>soprano</i>
Eric Johnson, <i>bass</i>	John Walters, <i>bass viola da gamba</i>
Jeffrey Jones-Ragona, <i>tenor</i>	Gil Zhilka, <i>bass</i>

INTRODUCTORY NOTES

In honor of this year's theme—Postcards from the Past: A TEMP Eurotour—and in honor of a couple of memorable trips with Eurail Pass in hand, we visit the Lowlands of Renaissance and early Baroque Europe. These days we would call this area the Netherlands, Belgium, and northern France: The demarcations were somewhat more fluid in the 16th and 17th centuries. Without going into the quite complicated political and cultural history of the region, we should note that the culturally advanced Duchy of Burgundy ruled the Lowlands in the early Renaissance until the Burgundian Netherlands became part of the Habsburg Empire in 1477. The populace endured a long period of turmoil even amid the artistic and cultural advances due to the often brutal reign of the Spanish Habsburgs, which extended the long arm of the Inquisition to the Lowlands.

History lessons aside, the relatively tiny area of the Lowlands produced an inordinate number of skilled and creative composers who influenced music in the rest of Europe for generations. Many of them were from Antwerp (which was the cultural center until the Spanish troops sacked it in 1576) and northern France. Composers from the Amsterdam area became more prominent after Antwerp fell and Amsterdam rose in wealth and power.

I want to mention briefly one of the long-lived effects of 16th-century music and the rise of the music printing trade. As we will see in the program notes, **Tielman Susato** was an important figure in the vitality of the music scene of the Lowlands. Because of the rise of an educated middle class and the accessibility of printed music and instruments, newly interested and able amateurs could explore the world of music making. There is a gentle brilliance in Susato's work: His music appeals to amateur musicians today, as it did centuries ago. This appeal often flowers into an expanded interest in music and the arts in general, into making music casually with friends and family; sometimes it leads to semi-professional solo and ensemble playing and creates a sense of involvement and community for instrumentalists similar to the feelings that are well known to amateur singers who are involved in community or church choirs. All of these are key to the growth of the early music movement in the 20th century and the sustained life of both early music careers and early music workshops, which train even more able amateurs. *Dank u wel, meneer Susato!*

As you may have gathered, singers who are trained in all the typical languages in school find Dutch/Flemish words to be a little daunting! We give special thanks to our pronunciation coach, Ria Vanderauwera, who helped make the Flemish less mystical and more practical for us! We also consulted our normal pronunciation guide, *Singing Early Music: The Pronunciation of European Languages in the Late Middle Ages and Renaissance*. It should have the words "Don't Panic" on its title page.

I toured with the London-based group Musa Oxoniensis, aka Musa Iberica, in the 1980s. Blanca Bartos, a Czech-born singer and lutenist was the director as well as the featured attraction. One of her many showstoppers was her performance of *Garrula rondinella*, the Sweelinck fugal *bicinia* that Gitanjali Mathur and Mary Springfels will perform in the second half of the concert. Blanca sang the upper line while playing the lower line on the lute; after you hear the piece later, you'll understand why this memory has stayed with me for decades. It seems impossible and yet she did it many times. It's in Italian, but it's a Dutch Treat of the most *lekker* type!

Next stop: Paris, Gare du Nord!

Daniel Johnson
April, 2016

TEXTS, TRANSLATIONS, & NOTES

THE NEW YEAR ≈ HET NIEUWE JAAR

We begin our program with music for the New Year, which, as part of the long-lived Advent & Christmas seasons, was highly regarded in the Lowlands. **Guilielmus Messaus** was an Antwerp-based church composer who was very popular for his Christmas songs (*Cantiones natalitiae*). *Met dezen nieuwen Jaar* was a popular song for the New Year and has a strong resemblance to lute songs by French composer Gabrielle Bataille. **Nicolas Gombert** was from southern Flanders, not far from where it is said he studied with Josquin des Prez after the master's retirement. Historically one of the most important composers between Josquin and Palestrina, Gombert was also highly regarded in his own time: Composers from all over the continent often turned to his works for inspiration. His five-voice *Ave Maria* opens with imitative entrances of the opening motif in all voices. His use of descending harmonic sequences throughout the motet is striking, but even more dramatic is his use of almost fifty gentle suspensions in the middle section of this short motet. **Suster Bertken** (née Bertha Jacobs) was born in Utrecht and, around the age of 30, entered a cloister in the Utrecht Buurkerk. The cloister was a small brick cell with two tiny windows; she was always barefoot, never used any fire, dairy products, or meat. Two small books of her mystical poetry were published after her death and the second also contains eight sacred songs that are in reality religious love songs in the local dialect. One of the pieces in the second book, "Die werelt hielt mi in haer gewout," is also in the *Utrecht Liederbuch* (c.1500) with the melody of the first verse included. It is possible that the melody associated with this song is a *contrafacta* of a pre-existing chant or hymn melody or even a locally popular tune. I added the countermelodies and viol parts for a 2005 performance.

Met dezen nieuwen Jaar (Guilielmus Messaus, 1589-1640; *Cantiones natalitiae*, 1629; arr. D. Johnson, 2012)

Met dezen nieuwen Jaar soo wort ons openbaere
Hoe dat een maget claere de weerelt heft verblijt.
REF: Ghelovet moet sijn dat soete kindekijn,
Gheeret moet sijn dat liefste moederkijn,
Nu ende tot alder tijt.

In this new year it is announced
How a pure virgin has brought joy to the world.
REF: Praised must be that sweet little child,
Honored must be the sweetest of mothers,
Now and forever.

Hoe wel was haer te moede doen sy in vlees en bloede,
Aensach haers hertzen hoede:
Den Heer der Heeren wijt.
REF: Ghelovet moet sijn dat soete kindekijn,
Gheeret moet sijn dat liefste moederkijn,
Nu ende tot alder tijt.

How happy she felt when, in flesh and blood,
She saw the care of her heart:
The Lord of all Lords.
REF: Praised must be that sweet little child,
Honored must be the sweetest of mothers,
Now and forever.

Die Englen songen schoone: "Glorie in den throone,
Ter eeren Godes soone, Christus gebenedijt."
REF: Ghelovet moet sijn dat soete kindekijn,
Gheeret moet sijn dat liefste moederkijn,
Nu ende tot alder tijt.

The angels sang beautifully: "Glory in the throne,
In honor of God's son, Christ the divine."
REF: Praised must be that sweet little child,
Honored must be the sweetest of mothers,
Now and forever.

Ave Maria (Nicolas Gombert, c.1495-c.1560)

Ave Maria, gratia plena, Dominus tecum,
Benedicta tu in mulieribus,
Et benedictus fructus ventris tui Jesus.
Sancta Maria, Regina caeli, dulcis et pia:
O Mater Dei, ora pro nobis peccatoribus,
Ut cum electis te videamus.

Hail Mary, full of grace, the Lord is with Thee,
Blessed are You among women,
And blessed is the fruit of Your womb, Jesus.
Sacred Mary, Queen of heaven, sweet and holy:
O Mother of God, pray for us sinners,
That with the elect we may see You.

Die werelt hielt mi in haer gewout (chant by Suster Bertken, c.1427–1514; arr. D Johnson, 2005, 2013)

Die werelt hielt mi in haer gewout
Mit haren stricken menichfout;
Nu ben ic haer ontcomen.
Och dat sij seer bedrieghelic is,
Dat heb ic wel vernomen.

The world kept me in its sway
With its manifold fetters;
But now I have fled from it.
Oh, how delusive it is,
I have clearly seen.

Die edele minne boven tijt
Die heeft mijn harte seer verblijt;
Is wil my sterven leren.
Waer my die edel minne stuert,
Daer toe wil ic my keren.

Noble Love eternal has much
Delighted my heart;
It wants to teach me how to die.
Wherever noble Love guides me,
There I want to go.

Die lelien leven sonder pijn.
Si scencken, si drincken den puren wijn.
Haer vroechde is boven maten.
Si singhen also sueten discant.
Wie mach die ie lelien laten?

The lilies live without pain.
They pour, they drink the pure wine.
Their delight is beyond measure.
They sing such sweet descant.
Who wants to abandon the lilies?

Wie sel ons gheven een droppelkijn
Al vanden edelen puren wijn?
Hi springhet boven maten,
Laet ons al stille oetmoedich sijn.
Hi daelt in reynen vaten.

Who will give a drop
Of the precious pure wine?
It flows in abundance,
Let us be humble in silence.
It drops into a pure vessel.

Soe wie een droppelkijn heeft ghemaect
Die wort oetmoedich sacht ghemaect,
Satich in den synnen wat liden
Dat hem overcoemt,
Sij houden vrede bynnen.

Whoever has tasted a little drop
Is made humble and mild,
Fulfilled in their senses
Whatever suffering befalls them,
They stay peaceful inside.

THE TAVERN ON THE SQUARE IN THE SPRING ∞ DE HERBERG OP HET PLEIN IN HET VOORJAAR

A party at a mythical tavern at the end of winter and the beginning of spring begins with an instrumental piece by **Jacob Obrecht**, one of the most important of all the Lowlands composers who stayed in the Lowlands throughout most of his career. (He is still important enough that Jacob Obrechtstraat and Jacob Obrechtplein are important locations in Amsterdam; when I first came upon both a street and a square honoring a Renaissance composer, it gave me a fresh feeling of both historical and cultural perspective.) Obrecht grew up in Ghent and worked in Flanders much of his life, with periods of employment in Ferrara at the court of Duke Ercole d'Este I; he died there of the plague during his second stint in Ferrara. *Tsat een cleyn meskein* (*A little maiden sat*) is a virtuoso feat of imitation on the light side, possibly based on an earlier folk tune. We follow with **Pierre de la Rue's** version of a beloved melody, *Mijn hert altyt heeft verlanghen*. From what is now northern Belgium, Pierre de la Rue likely had professional associations with Josquin des Prez from an early age. (He is the "Pierchon" mentioned in Josquin's memorial to Ockeghem, *Nymphes des bois*.) As a member of the *Grande chapelle* of the Burgundian-Habsburg court, he traveled extensively as a singer and a composer, and was another of the highly important and influential Franco-Flemish composers of Josquin's generation.

Mijn hert altyt heeft verlanghen (Pierre de la Rue, c.1460-1518)

Mijn hert altyt heeft verlanghen
Naer u die alderliefste myn.
U liefde heeft my ontfanghen
U eighen vry wil ick zyn
Voor al de weereltgemeene
Soe wie dat hoort oft ziet:
Hebdy myn herte alleene
Daarom lief en begheeft my niet.

My heart always has desire for you,
My most beloved.
My love for you has captured me,
All yours I want to be.
Before all the common world
No one who hears or sees it can be in any doubt:
You alone has my heart.
Therefore, fair love, do not let me down.

Tielman Susato founded the first music publishing house using movable music type in the Netherlands. His shop in Antwerp could be found “At the Sign of the Crumhorn.” He was also a multi-instrumentalist and a skilled composer. His 1551 book of dance music, *Het derde musyck boeckken ... alderhande danserye* was composed with the skilled amateur musician of the Flemish middle class in mind. The *Passe et medio* is a subtle and nuanced dance with chord progressions similar to the Italian *passamezzo*. We follow with another version of the previous song, this time with instruments and a solo voice, by another composer from Antwerp, **Benedictus Ducis**. The bransle *Dit le Bourguignon* (“Called the Burgundian”) was an anonymous dance that was popular enough to be included in the *Harmonice Musices Odhecaton*, published in Venice. **Ludovicus Episcopus** was from the next generation of Flemish composers; we include two of his Dutch songs in our concert. The first, *Laet varen alle fantasie*, is an exciting finish to our tavern set. It is more complex than its subject might indicate. In the first part, the tenor and cantus parts are in constant imitation of each other, as are the altus and bassus parts; the second part assumes more typical chordal passages and comical off-beat entrances as the singers indulge more and more in the *coele wijn*.

Mijn herteken heeft altyts verlanghen (Benedictus Ducis, a.k.a. Benedictus Hertoghs, c.1492-1544)

Mijn herteken heeft altyts verlanghen	My heart longs for you
Naer u, die alderliefste mijn.	Unceasingly, my beloved;
Ghij houdt mijn herteken bevanghen,	You have my heart in thrall:
U vrij eigen willic sijn.	Let me be your vassal.
Voor al die wereltd ghemeene—	It is common knowledge—
Zo wie dat horet ofte siet:	No one who hears or sees it can be in any doubt:
Heb dij mijn herteken alleene:	That my heart is yours alone:
Daeromme bidde ic u, vergheetd mij niet.	Therefore, I beg you, forget me not.

Laet varen alle fantasie (Ludovicus Episcopus, c.1520-1595)

Laet varen alle fantasie	Abandon all fantasies
Daer u sinnekens sijn met beswaert,	With which your mind is overcast,
En west nu al van herten blye,	And be now blithe in heart,
Want altyt sorghen es seer quaet.	For continual trouble is very bad.
Laet vrolick sijn, alderliefste mijn,	Let us be merry, my beloved,
Schinckt coele wijn en drinckten fijn!	Pour out cool wine and drink stoutly!
Want vruechden es goei medecijn,	Whereas enjoyment is good medicine,
Sorghen es een quaet fenijn.	Sorrow is bad poison.
Schinckt coele wijn en drinckten fijn,	Pour out cool wine and drink stoutly,
Want sorghen es een quaet fenijn.	For sorrow is a bad poison!

TORMENT IN THE SPRING ☞ LEED IN HET VOORJAAR

We move from early spring into the season of spring storms and Lenten Passion. Rarely do we know the names of both the poet and composer of works during this time period, but it is true of *Nu dobbert mijn Liefje op de Ree*. Gerbrand Adriaenszoon Bredero was an Amsterdam-born poet and playwright in the Dutch Golden Age. He wrote several plays and a many of his poems were set to music. **Constantijn Huygens** was born in The Hague and was famous as both a poet and composer. His musical lessons began at the age of five and lessons on the viol, lute, and harpsichord followed soon. The picturesque poetry with its constant references to Greek mythology calls for variation in the accompanying instruments. **Philippe de Monte** was one of the most prolific and respected Lowlands composers of the late Renaissance. He was born in northern Belgium but worked as a singer in Italy and England from a young age. He became Kapellmeister to the chapel of Maximilian II at the age of 47 and spent most of the rest of his life in Vienna and Prague. Though his madrigal compositions were the key to his success during his life, his masses and motets have been gathering long-overdue attention the last couple of decades.

Nu dobbert mijn Liefje op de Ree (Constantijn Huygens, 1596-1687; poem G.A. Bredero, 1585-1618)

Nu dobbert mijn Liefje op de Ree,
Op de woelende, springhende baaren,
Van de wytluchtighe, groote Zee
Dien hij, elacy! Nu sal bewaren.
Vaart heen, vaart voorde windt
En denkt altoos, waar datje sint
Op haar die u bemindt.

Och had ick twee ooghen als de Son,
Die de gantsche Wereld beschouwen,
Of dat ickje, troosje, volghen kon,
Ick zouw u steeds gheselschap houwen.
Maar of 't lichamelijck niet gheschiet—
Vermits de eerbaarheid 't mijn verbiedt—
Mijn Ziel en latet niet.

En al mis ik Dedalus kunst,
Die door de Lucht sijn Lief kon draghen,
Ick sal u gheleiden met mijn gunst,
Mijn waarste Lief, mijn wel behagen.
Waar ick ontslaghen van 't lodsich vleys
Mijn Geest trock met u op de reys,
Nu doetet mijn ghepeins.

Had ick Medeas Tovercracht
Ick sou Aeolus in sijn Klippen:
Bekollen mey sijn volle macht
Dat niet een wintje hem sou ontslippen.
Of borster een stoocker uyt sijn sack;
Die sou ick in u seylen strack,
Gaan sturen met ghemack.

De winden, 't water en de vloet,
Hippende Starren en vaste Polen:
Die worden nu mijn hoochste goet
Mijn Lief, mijn licht, mijn leven bevolen;
O goedertieren Gode vermaart
O regheerders van Hemel en aart
Mijn waarde Ceyx bewaart.

Alcyone u lieve Bruyt die schreyt
't Hart wil heur van droefheyt scheuren.
Om dattet das buldert, stormt, en wayt
Diet u Tortelduyfje niet van treuren.
O Ceyx! O Ceyx! Waardighen Man!
Wat hartseer gaat u Vroutjen an,
Die can u niet syn en can.

Miserere mei, Domine (Philippe de Monte, 1521-1603)

Miserere mei, Domine,
Quoniam ad te clamavi tota die;
Laetifica animam servi tui:
Quoniam ad te, Domine, animam meam levavi.
Quoniam tu, Domine, suavis et mitis,
Et multae misericordiae omnibus invocantibus te.

Now my Love is floating on the ship,
On the restless, rising waves,
On the grand and spacious sea
That he, alas! must now go sail.
Sail away, as winds prevail,
And always think, where'er you be,
On she who loves you.

Oh, had I two eyes like the Sun,
That I could survey the whole world,
Or if I could, dear one, follow thee,
I would be by thee constantly.
But if it can't be bodily—
For honor doth forbid me that—
My soul shall never love deny.

And though I lack Daedalus's art
Who could carry his love through the air,
I'll guide you with my truest love,
My favor and my pleasure merry.
Were I but free from fleshly bonds,
My spirit then would go with you
Where now my thoughts do wander.

If I had Medea's witchcraft,
I would be Aeolus on his peaks:
I would put a spell on him
That not one little wind would escape him.
There would burst a strong gust from his sack;
I would send it into the sails to tighten them,
I would do it with ease.

The wind, the water, and the tide,
Twinkling stars in their fixed poles:
There became my highest good
My life, my light, my counselor;
O good-hearted God, most famous,
O ruler of heaven and earth,
Guard my dear Ceyx.

Alcyone your sweet bride weeps
The heart wants to tear her from sadness.
Because it thunders, storms, and blows
Your little turtle-dove knows only sorrow.
O Ceyx! O Ceyx! Worthy man!
What heart-pain happens to your little wife,
Who cannot be away from you.

Be merciful unto me, O Lord:
For I will call daily upon Thee;
Comfort the soul of Thy servant:
For unto Thee, O Lord, do I lift up my soul.
For Thou, Lord, art good and gracious,
And of great mercy unto all them that call upon Thee.

Super flumina Babylonis (Philippe de Monte)

Super flumina Babylonis illic sedimus et flevimus,
Cum recordaremur Sion.
Illic interrogaverunt nos,
Qui captivos duxerunt nos, verba cantionum;
Quomodo cantabimus canticum Domini in terra aliena?
In salicibus in medio ejus
Suspendimus organa nostra.

By the waters of Babylon we sat down and wept,
When we remembered thee, O Sion.
They that led us away captive
Required of us then a song,
How shall we sing the Lord's song in a strange land?
As for our harps, we hanged them
Upon the trees that are therein.

INTERMISSION ≈ PAUZE

FROM SUMMER TO FALL ≈ VAN ZOMER TOT NAJAAR

More so than in the instrumental works, in the motets and masses we get a stronger feeling of **Obrecht's** ties to the earlier style of Ockeghem and others. The melismatic phrases are often very long, with a pronounced arch to them; they often alternate with very short motifs that all the parts will imitate, typically in quick succession (*stretto*) and there is usually a short chordal section or two to set off important or poignant phrases.

Salve Regina (Jacob Obrecht, c.1453-1505)

Salve Regina, mater misericordiae;
Vita, dulcedo, et spes nostra, Salve!
Ad te suspiramus, gementes et flentes,
In hac lacrimarum valle.
Et Jesum, benedictum fructum ventris tui,
Nobis, post hoc exilium, ostende.
O pia!

Hail Holy Queen, Mother of mercy;
Our life, sweetness, and our hope, hail!
To Thee do we sigh, mourning and weeping
In this valley of tears.
And Jesus, the blessed fruit of Thy womb,
Show unto us after this our exile.
O loving!

THE TAVERN ON THE SQUARE IN THE FALL ≈ DE HERBERG OP HET PLEIN IN HET NAJAAR

Fall is fully upon us, so where else to go but the tavern on the square. We are entertained first by another piece from **Susato's** *Dansereye*, a rondo based on the chanson *Pour quoy*. Another Dutch song by **Ludovicus Episcopus** follows and this time it is his version of another popular song that several different composers, both known and anonymous, set in their own manners. This version has a few unexpected harmonic changes as well as an ending section in triple meter, making it friendly for dancing as well.

Ik seg adiu (Ludovicus Episcopus, c.1520-1595)

Ik seg adieu, wij twee wij moeten scheiden,
Tot op een ander tijt, zo wil ik troost verbeiden.
Ik laat bij u dat herte mijn,
Want waar gij zijt, daar zal ik zijn.
't Zij vreugd of pijn,
Altoos wil ik u vrij eigen zijn.

I say adieu, we two must part,
Until we meet again I shall await comfort.
I leave my heart with you,
For where you are, there will I be also.
Whether in joy or in pain,
For ever and a day let me be your vassal.

The anonymous piece that follows, *Wij comen hier gelopen*, is in the same vein as Obrecht's *Tsat een cleyn meskin*. Though they both sound a little bit like country songs, they both have some nifty imitation and offbeat sections that accentuate the skill of their composers. **Jacob van Eyck** was one of the most remarkable figures in Dutch musical life during the Golden Age. A nobleman, blind from birth, van Eyck was widely known as a *carillonneur*, a leading expert in the field of bell casting and tuning, and was admired as a brilliant recorder virtuoso not only in his home of Utrecht, but all over Europe. His demanding solo variations, preludes and fantasias found in the collection *Der Fluyten Lust-hof* (*The Flute's Treasure Garden*) are both loved and feared all over the world by recorder players today. Most of the pieces and their variations are based on popular songs of the time; *Derde Doen Daphne* is based on the popular English song "When Daphne did from Phoebus fly" and is one of van Eyck's most popular set of variations.

Jan Pieterszoon Sweelinck is another of the most iconic Dutch composers of the early 17th century. He was the organist of the Oude Kerk in Amsterdam for more than forty years and one of his sons succeeded him in that position after his death. Nicknamed the *Orpheus of Amsterdam*, Sweelinck's compositions and teaching influenced keyboard players for generations. He was known for his vocal compositions, as well, especially his motets and psalms, and for his solo secular chansons and madrigals (he didn't set any Dutch texts, possibly on the advice of his publisher.) *Garrula rondinella* is a virtuosic 2-voiced piece that could be performed by instruments or voices; we combine solo soprano and solo viol: a *tour de force* for both parts.

Garrula rondinella (Jan Pieterszoon Sweelinck, 1562-1621)

Garrula rondinella, che nel spuntar del die Mi suegli ancor le pene mie, Che dici'n tua favella Con tante parolette e dolci accenti? Duolti del tu'Amor forse e t'en lamenti. Ben n'ho pietà, deh cara ospite amica; Canta à la mia nemica: Faran più contai note Ch'eloquenza d'Amor unqua non pote.	Garrulous swallow, that at the break of day Awakens me and my sorrows, What do you say in your speech With so many little words and sweet accents? Grieve for your love, perchance, and lament. Well I have mercy, dear esteemed friend; He sings to my enemy: You will make more notes Than Love's eloquence ever could.
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Another light dance from **Susato's** *Dansereye* serves to introduce another well-known and versatile composer from Antwerp. **Hubert Waelrant** may have had early music studies in Italy, as progressive Italian madrigals and their chromaticisms influenced his compositions even later in his life and he stayed in contact with current trends through patrons there. Regardless, he spent most of his professional career in Antwerp as a singer, teacher, composer, and creative music editor. *Als ick u vinde* is very much in the style of the easygoing Italian *frottole*, with mostly chordal passages, uncomplicated imitative sections, melodic movement in parallel thirds, and an absence of dramatic dissonances. It is, nevertheless, one of his most endearing works. **Adrian Willaert** was from the area near Bruges. Having studied music in Paris with Jean Mouton, he then spent the rest of his life working in Italy in Ferrara, Milan, Rome, and Venice, including a 35-year appointment as *maestro di cappella* at St. Mark's. Highly regarded as a teacher, Willaert became the musical mentor for the next generation of composers, such as Cipriano da Rore, Andrea Gabrieli, Vicentino, and others. He excelled in all the musical styles of the day: not only the required masses and motets required for his important liturgical positions but also Italian madrigals and French chansons. This Willaert chanson we are performing tonight was first published in 1540 and uses Lowlands composers' penchant for contrapuntal technique containing both imitative and homophonic techniques, long, arching melodies, and seamless architecture.

Als ick u vinde (Hubert Waelrant, 1517 -1595)

Als ick u vinde met u spil en spinrock, Met u schoon handen ende rode wangen, Dan vind ic dat ic ben van u gevangen.	When I find you with your spindle and distaff, With your fair hands and red cheeks, I find myself captured by you.
't Ligt uwer sterre stralet soo verre, Maen en sonne bleecken. Wil mij genadigh syn, myn niet versaecken, Soo dattic metterstont nae tot u hert geraecke.	The light of your star shines out so far That moon and sun pale beside it: Have mercy on me, do not forsake me, So that I can touch your heart.
Naer u gesinne in soeter minne heymelic vermeyen, Laet my genadighlic van quaelen sterven Als moettic tallentyt u boeze derven.	Secretly reveling in sweet love for you Let me mercifully die of torment If I must forever be deprived of your [fair] breast.

Douleur me bat & tristesse m'affolle (Adrian Willaert, c.1490-1562)

Douleur me bat & tristesse m'affolle Amour me nuit & malheur me console. Vouloir me suit mais ayder ne me peut, Jouir ne puis du grand bien qu'on me veut. De vivre ainsi pour Dieu qu'on me décolle.	Pain beats me and sorrow maddens me, Love runs me down and misfortune comforts me. Desire follows me but cannot help me, I cannot enjoy the great good that is given me. For God's sake lift me away from this life.
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ADVENT AND CHRISTMAS ~ ADVENT EN KERSTMIS

Christmas songs, or *Cantiones natalitiae*, were exceptionally popular in the 16th- and 17th-century Lowlands regions. The composers of the *Cantiones Natalitiae* are mostly unknown, but their songs still captivate. For our first Christmas song of the closing section, we return to the work of **Guilielmus Messaus**, the composer of the concert opener. *O salich heylich Bethlehem* was apparently very popular in its time, as it appears in almost two dozen sources in the Lowlands and the celebrated recorder player and composer Jacob van Eyck included it in one of his books of ornamented melodies (*Der Fluyten Lust-Hof*, 1649). We incorporate some of his divisions (ornaments for the melodies) in the second verse and in the instrumental verse, as well. We close our concert with one of the first pieces that TEMP incorporated as a “regular” in its Christmas repertoire. The anonymous nativity lullaby *Herders, hy is geboren* is still popular in the Netherlands and in Flanders. This arrangement grew out of a version I created for La Follia Austin Baroque in 1998, incorporating a *passacaglia* bass with variations for the melodic instruments. Our version for this concert begins with a 19th-century arrangement that Belgian singer Francisca Vanherle gave me in the late 90s after she had heard our arrangement. It includes a children’s Christmas tune, *Susa Ninna*, in the tenor viol part before it gets to the full *Herders* harmonization. We conclude with this piece to honor the memory of Susan Anderson Kerr, who had a special love for this song, and also in memory of her late husband, John Kerr. We will always remember their quiet but luminous presence in our audience and also in our hearts.

O salich Heylich Bethlehem (Guilielmus Messaus; *Cantiones natalitiae*, 1629; arr. D. Johnson, 2012, 2016)

O salich heylich Bethlehem,
O onder duysent uytvercoren,
Vereert boven Jerusalem,
Want Jesus is in u gheboren.

O blessed, holy Bethlehem,
O chosen from a thousand,
Honored before Jerusalem,
For that is where Jesus was born.

O Bethlehem cleyn groote stadt,
Cleyn van begrijp maer groot van weerden.
Ghy sijt dat alder edelste vat,
En d’alder rijckste stad der aerden.

O Bethlehem, small, great town,
Small in size, but great in value.
You are the most honorable recipient
And the richest town on earth.

Verheught u dan, o Israel,
Hoe mocht m’u blijder bootschap bringen:
Tot u soo komt Emanuel,
Wilt uyt der sonden slaep ontspringhen.

Rejoice then, o Israel,
How could a more joyful message have reached you?
Emmanuel comes to you,
Wake up from your sinful sleep.

O Koninck Christe, Prince groot,
Hoe wort ghy hier aldus ghevonden
In hoy, in strooy, in sulken noot,
In arme doekskens teer gewonden.

O Christ, our King, great Prince,
How is it you are found here
In hay and straw, in such need,
Wrapped in swaddling clothes?

Ghy hebt het firmament gemaect,
Al waer u loven ’s hemels geesten.
Maer nu geheel bloot ende naeckt,
Light gy in’t middel van de beesten.

You have created the firmament,
Where heaven’s hosts praise you.
But now, all naked,
You are lying amidst the animals.

Herders hy is geboren (Anonymous, Netherlands; *Cantiones natalitiae*, 1645; arr. D. Johnson, 1999, 2016)

Herders, hy is geboren, in 't midden van den nacht,
Die soo langh van te voren de wereldt heeft verwacht.
"Vrolijk o Herderkens," songhen ons d'Engeltjens,
Songhen met blijde stem, "haest u naer Bethlehem."

Wy arm, en slechte liekens, ghelijck de boeren sijn,
Ontweecten ons gebuerkens, en in de maneschijn
Liepen met blij' gheschal, naer desen armen stal,
Daer ons den Engels sanck, altemael toe bedwanck.

Als wy daer sijn gecomen, siet een kleyn kindeken
Leydt op t'stroy nieu geboren, soet als een Lammerken.
D'oogskens van stonden aen sachmen vol traenen staen,
't Weenden uyt druck en rou in dese felle cou.

Ick mijn fluytjen, een ander die nam sijn moeseltjen,
En dus fluyten en songhen, voor't soete Kindeken.
Na na na Kintjen teer, sus sus en kryt niet meer,
Doet u kleyn ooghskens toe, sy sijn van krijten moe.

Siet wy schenken u 't samen, een teer wit Lammerken
Boter melk ende Sane, voor u liefe moederken,
Na na na Kintjen teer, sus sus en kryt niet meer,
Doet u kleyn ooghskens toe, sy sijn van krijten moe.

't Kind begost nu te slaepen,
De Moeder sprack ons aen,
Lieve Herderkens 't saemen, wilt soetjens buyten gaen.
U lie sy peys, en vré, dat brenghet mijn kint u mé,
Want 't is Godt uwen Heer.
Comt morgen noch eens weer.
Na na na Kintjen teer, sus sus en kryt niet meer,
Doet u kleyn ooghskens toe, sy sijn van krijten moe.

Shepherds, He is born in the middle of the night,
He, for whom the world has waited so long.
"Be glad, o shepherds," the Angels sang to us,
Sang with happy voices, "hurry to Bethlehem."

We, poor and simple people, just as farmers are,
Woke up our neighbors, and in the moonlight
We walked with happy sounds to the poor stable,
Which the Angels' singing led us to.

As we arrived there, we saw a little child
Lying on straw, newly born, sweet as a little Lamb.
You could see the eyes full of tears,
Weeping from distress in the bitter cold.

I took my flute, another took his bagpipes,
And thus we played and sang for the little child.
There, there, little child, hush, hush, do not cry,
Close your little eyes, they are tired of crying.

See, we give you, together, a little white Lamb,
Butter, milk, and cream for you, dear mother.
There, there, little child, hush, hush, do not cry,
Close your little eyes, they are tired of crying.

The child asleep,
The mother spoke to us,
"Dear Shepherds, please go gently outside.
The peace that brings my child to me be with you too,
For it is God, your Lord.
Please come again tomorrow."
There, there, little child, hush, hush, do not cry,
Close your little eyes, they are tired of crying.

END ~ EINDE

SPECIAL GUEST ARTIST



Mary Springfels remembers hearing New York Pro Musica perform early music for the first time when she was 14 years old. She immediately fell in love with it and began learning early music instruments in college. For most of her adult life, Mary Springfels has devoted herself to the performance and teaching of early music repertoires. She earned her stripes performing with many influential pioneering ensembles, including the New York Pro Musica, the Elizabethan Enterprise, Concert Royal, and the Waverly Consort. For twenty years, she directed the innovative Newberry Consort, and can be heard on dozens of recordings. She has taught and performed in summer festivals throughout the US, among them the San Francisco, Madison, and Amherst Early Music Festivals, the Texas Toot, the annual Conclaves of the Viola da Gamba Society of America, and the Pinewoods Early Music Week.

TEMP FOUNDER & ARTISTIC DIRECTOR



Daniel Johnson has performed and toured both as a soloist and ensemble member in such groups as the New York Ensemble for Early Music, Sotto Voce (San Francisco), and Musa Iberica (London). He has been the artistic director of the Texas Early Music Project since its inception in 1987. Johnson was also the director of the UT Early Music Ensemble, one of the largest and most active in the U.S., from 1986 to 2003. He was a member of the Higher Education Committee of Early Music America from 1996–2000. In 1998, he was awarded Early Music America's Thomas Binkley Award for university ensemble directors and he was also the recipient of the 1997 Quattlebaum Award at the College of Charleston. Johnson serves on the faculty, staff, and the Executive Advisory Board of the Amherst Early Music

Festival and has directed the Texas Toot workshops since 2002. He was inducted into the Austin Arts Hall of Fame in 2009.



Meisje met de parel (Girl with a pearl earring), Johannes Vermeer, c. 1655
An exemplar of the Dutch Golden Age in visual art

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